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and a craftsman can. He has a wide knowledge of music and of several of the related arts, acute insight and ready sympathies, and must himself have the artistic temperament or he could not so thoroughly comprehend all that it means both of joy and deprivation to others. In addition, he adds what are rare complements to this endowment, tact, gentleness and wisdom. We could have chosen no one in America better fitted to write the authoritative biography of our greatest American composer.

In the present volume* Mr. Gilman has expanded and filled out his original short monograph which appeared in the "Living Masters of Music." The biographical portion is almost entirely new, and the musical and analytical chapters have been revised and enlarged. MacDowell stands before us in this biography in his habit as he lived. The incidents and anecdotes told are illustrative as well as amusing, and we see him blunt almost to *gaucherie* at times, awkward, shy, profound, impatient of non-essentials, undiplomatic, but without equivocation, and holding his convictions with a passion of sincerity; a lover of nature without parallel, perhaps, in the annals of musical history; a romanticist in the higher and not the cheaper meaning of the word. Especially valuable are the chapters of thoughtful and careful analysis of MacDowell's music. No one who studies and plays MacDowell can afford to overlook these. Especially interesting is it to find Mr. Gilman pointing out that the antecedents of MacDowell's music are not German nor French nor Italian, but that his inspiration comes from the stranger and more exotic springs of Celtic lands and of the far North. He worked always from an abundance of pregnant, beautiful and novel ideas fashioned into musical designs with unflagging skill and artistry.

If one make exceptions of pure speculative thought and high beauty, philosophy and poetry, the two things most worth reading about are scenery and genius. And of these two excellent matters Mr. Henry T. Finck's book about Grieg† are full to overflowing. The fjords and mountains, the beetling cliffs and waterfalls, the lofty peaks crowned by eternal snows, and the simple, hard-bred

* "Edward MacDowell." By Lawrence Gilman. New York: John Lane Company, 1909.

† "Grieg and his Music." By Henry T. Finck. New York: John Lane Company, 1909.

mountain folk all took their own part in Grieg's Norwegian music, and there are traces of that northern isolation with its melancholy and mystical outlook upon life through all his compositions. The difference between the genius and the average man is that the common-or-garden man is shut up in his shell with his personal interests and affairs, while the genius has the roads of all the senses open for escape into the outer world. His connections with the universe at large are quicker and readier, and so he returns to his fellows with a gift of beauty and expansion. One feels this very strongly in reading Mr. Henry T. Finck's new *Life of Grieg*. This book, like the one referred to above, is a revised and much enlarged edition of the monograph that appeared in the "Living Masters of Music" series some years since. It is easy to see that Mr. Finck holds a brief for his subject. "The great must be great," he quotes from Grieg's own letters, "and a comparison with other great ones must always be unsatisfactory." Nothing so arouses Mr. Finck's indignation as the belittling of Grieg by some of the more advanced critics of the day. "His songs," says Mr. Finck, "are a mine of melody surpassed in wealth only by Schubert's, and that only because there are more of Schubert's. In originality of harmony and modulation he has only six equals: Bach, Schubert, Chopin, Schumann, Wagner and Liszt. In rhythmic invention and combination he is inexhaustible, and as orchestrator he ranks among the most fascinating." Perhaps one reason why Grieg is occasionally ranked low by the critics is because in a complex age he had a temperament of extreme clarity and transparency and retained to the end of his life a childlike simplicity. It is worth while here, however, to express resentment of Dr. Hanslick's description of the *Peer Gynt* music quoted apparently with approval by Mr. Finck. Anything more unlike the flood of broad, peaceful sunshine in the "*Morgen*" than Dr. Hanslick's description it would be difficult to find.

We have in Mr. Finck's book an excellent and authoritative biography. Grieg's music is of a kind to live and receive ever new analyses and interpretations. Doubtless much of it will be done, too, in America and by Americans, for we have, despite the efforts of Arthur Farwell and Henry F. Gilbert to translate popular melodies and Indian groans into music, no national product. Music is the latest of the arts to develop, and it would seem that

thus far all this young country can do is to analyze and criticise. In some less commercial age we may perhaps create.

This book* on orchestration is a useful book to keep on hand for reference. It contains much undiluted and unsifted information. It can hardly be said to be up to date when one notes the slim and offhand treatment it gives such modern composers as Charpentier, d'Indy and Debussy. The scores at the back, illustrative of the ever-increasing complexity and richness of orchestration, beginning, as they do, with Monteverde and Scarlatti and ending with Dvorak and Richard Strauss, are illuminating. A good many statements are made in a pragmatic and final form which any critic would be likely to call into question, and musical estimates are there in abundance which cannot be held in very high regard. Saint-Saëns, for example, that superbly unimaginative writer, is spoken of as the greatest orchestrator of France after Berlioz and the greatest living French composer. Very few people who know anything of music would echo this judgment, but to those who know little of the development of the modern orchestra much elementary information is conveyed.

A much more erudite and valuable book for the real student of music, despite its lack of pretensions, is Ebenezer Prout's "Instrumentation."† It is published in the music primer series. Although in the first instance it is intended for the student and composer, it is an excellent handbook for the ordinary concert-goer and will render the work of the orchestra and of the composer vastly more interesting and illuminating. It gives an exhaustive handling of the functions of the different instruments of the orchestra, together with good illustrations of the methods of the various composers and the trend of modern composition. There is a valuable chapter on balance of tone, contrast and color in orchestration, and several pages of score illustrative of the various orders used in writing for the full orchestra. The book is an excellent one to set on the music-shelf for reference beside Krebbs's "How to Listen to Music."

* "The Evolution of Modern Orchestration." By L. A. Coerne. New York: The Macmillan Company, 1909.

† "Instrumentation." By Ebenezer Prout. New York: Oliver Ditson Company, 1909.